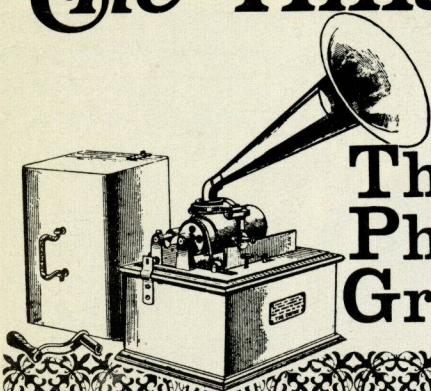


The Hillandale News



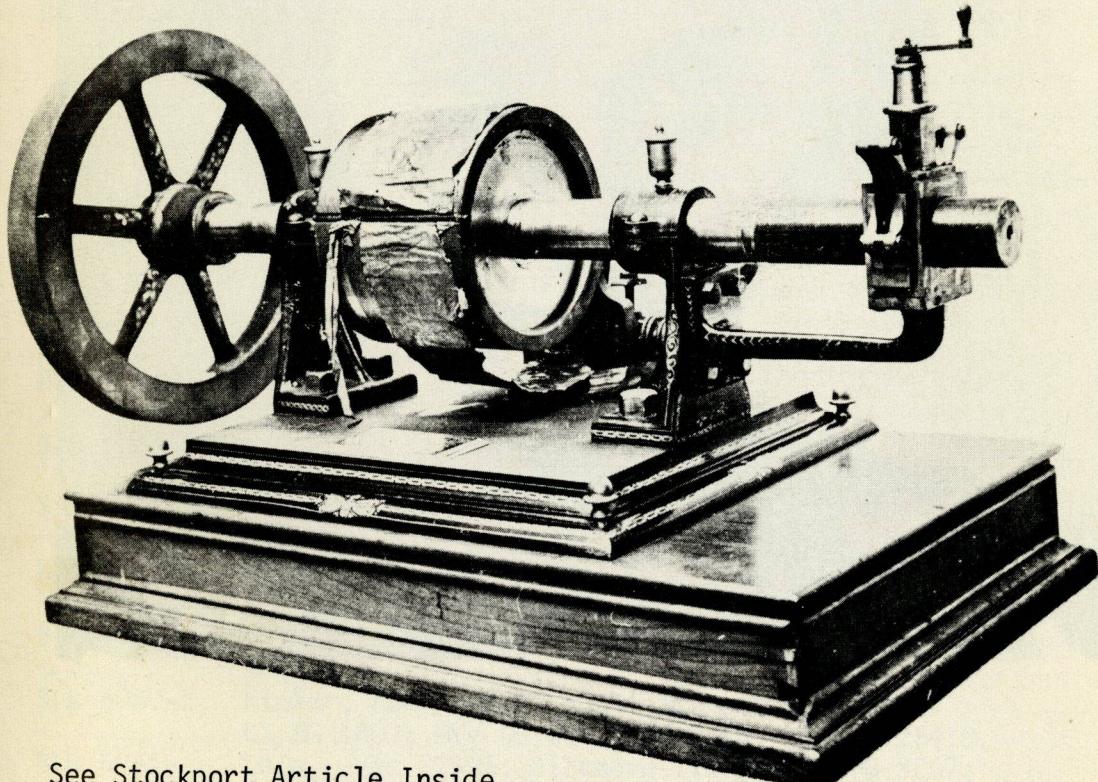
The official journal of the

The City of London Phonograph and Gramophone Society

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See Stockport Article Inside.



A MARLENE DIETRICH DISCOGRAPHY 1928 - 1949 Part 1.

30
29

by BJORN ENGLUND

(An early picture of Marlene Dietrich appears opposite)

MARLENE DIETRICH - KÄTHE LENZ - MARGO LION - IDA WÜST - OSKAR KARLWEIS - HUBERT v. MEYRINCK - WILLY PRAGER - OTTO WALBURG,
Orchestra der Revue unter Leitung von MISCHA SPOLIANSKY
Berlin - May 1928.

CL 4214-2 Potporri aus der Revue "Es liegt in der Luft" L, Teil
E1 EH 146.

CL 4215-3 Ditto- II. Teil (m: M. Spoliansky, w: M. Schiffer)

Note: Due to unfamiliarity with the voices and in absence of the programme for this revue, it has not been possible for the writer to identify the singers or the songs. However, Dietrich probably sings the second number on the first side as well as the first duet on the second side ("Wenn die Kleptomanen raten").

MARLENE DIETRICH - MARGO LION - OSKAR KARLWEIS mit MISCHA SPOLIANSKY (piano)

Berlin - May 1928

BL 4231-1 Wenn die beste Freundin (m: Spoliansky, w: Schiffer)

E1 EG 892; HMV AM 1293; Re REG 1078; MFP 1172.

Note: This title is from the same revue as above. The recording date for these titles was previously reported as Sept. 1928, but it is believed that the above is more correct. This revue had its premiere in May and the recordings would certainly have been made at the same time. Furthermore, it is known that CLR 4165 to 4195 were recorded during May.

MARLENE DIETRICH mit FRIEDRICH HOLLÄNDER und seine Jazzsymphoniker
Berlin - February 1930 (Rejected)

BIR 6033-1/2 Ich bin von Kopf bis Fuss auf Liebe eingestellt.

BLR 6034-2 Falling in love again HMV B 3524; AE 3324; K 6024;
Victor 22593; Biltmore 1120; Re REG 1078; MFP 1172.

BLR 6035-2 Nimm dich in Acht vor blonden Frauen E1 EG 1770;
7EGW 8472/E 40929; HMV EG 1770, AM 2685; Vic V 6088.

BLR 6036-1 Blonde Women HMV B 3524; AE 3324; K 6024; 7EG 8257;
Re REG 1078; MFP 1172.

BLR 6078-2 Ich bin die fesche Lola E1 EG 1802; HMV EG 1802;
AM 2683; Victor 25410.

BLR 6079- This evening, children HMV 7EG 8257; Re REG 1078;
MFP 1172.

BIR 6080-2 Kinder, heut' abend such' ich mir was auf
E1 EG 1802; HMV EG 1802; AM 2683; Victor 25410.

BIR 6081- Lola, Vic 22593; Biltmore 1120; HMV 7EG 8257;
Re REG 1078; MFP 1172.

Note: Recording date and matrix numbers for "Lola" and "This evening.." from the HMV files via Miss Agnes Leach. All the above titles are from the film "Blue Angel" (Der blaue Engel") and the music and German words are by Friedrich Hollander. He apparently wrote the English lyrics as well. He was born in London and spoke English fluently.

Berlin - March 1930 (Recording date from H.M.V.)

BLR 6129-2 Ich bin von Kopf bis Fuss auf Liebe eingestellt

E1 EG 1770; 7EGW 8472/E 40929; E 83301; HMV EG 1770;
AM 2685; Victor V 6088.

MARLENE DIETRICH mit FRIEDRICH HOLLÄNDER (Piano), same session

BLR 6130-2 Wenn ich mir was wünschen durfte (m/w: Holländer)

E1 EG 2265; 7EGW 8472/E 40929; HMV EG 2265; AM 3446;
R 10592; HN 498.

MARLENE DIETRICH mit MISCHA SPOLIANSKY (piano) Aurally there are
also two saxes and a drummer in the last few bars.

Berlin - Spring 1931.

E-OD 250-3 Leben ohne Liebe kannst du nicht (m: Spoliansky
w: Gilbert) E1 EG 2265; 7EGW 8472/E 40929; HMV EG 2265
AM 3446; R 10592; HN 498; Re REG 1078; MFP 1172.

MARLENE DIETRICH mit Orchester unter Leitung von PETER KREUDER
Berlin - Spring 1931

E-OD 291-1 Quand l'amour meurt (m/w: Octave Crémieux)

E1 EG 2275; HMV EG 2275; AE 3788; Re REG 1078; MFP 1172

E-OD 292-1 Give me the man (m: Karl Hajos, w: Loe Robin)

E1 EG 2275; HMV EG 2275; AE 3788; Re REG 1078; MFP 1172

Note: The above two titles are from the film "Morocco", though
only the second was written for it. The former is of course an
old standard from about 1905.

MARLENE DIETRICH mit Orchestra, Dirigent: PETER KREUDER

Berlin - March 1931

16310 Peter (m: Rudolf Nelson, w: Friedrich Holländer)

UL A 887; Tel A 887; De.M 447; Pol 522751; Vox 16072;
PL 3040

16311 Jonny (m/w: Holländer) U1 A 887.

Berlin - April (?), 1931

16311-2 Jonny (m/w: Holländer) U1 A 887; Tel A 887; HTK 30/4:

TM 2; HTP 504; De M 447; Pol 522751; Vox 16072; PL 3040
Epic BSN 159; SN 6059; Co SX 6152.

Note: It is almost certain that the second take was made at a
later session. This is supported by the fact that a slightly
different text is used (which would hardly have been the case

if both takes were made at the same session). Also, the first two sides were recorded by engineer 'S', while the remake was cut by 'E'. All issues except the U1/Tel give the second title as "Johnny".

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MARLENE DIETRICH acc. par L'ORCHESTRE WAL-BERG, dir: P.KREUDER
Paris - c. July 1933.

6465 4/4 BKP Assez (m: Wal-Berg & Stern; w: Tranchant)

Pol 524180; 530000; De M 452; Br 7725; Vox 16100;
PI 3040.

6469 3/4 BKP Je m'ennuie (m: Wal-Berg, w: Francois)

Pol 524180; 530000; De M 452; Vox 16100; PI 3040

6470 BKP Ja, so bin ich (m: R.Stolz, w: Reisch)

Pol 524182; 530002; 21109 EPH; Br 7724; LPBM 87089;
Vox 16074; PL 3040.

6476 3/4 BKP Allein in einer grossen Stadt (m: Hans Waxmann,
w: Max Kolpe) Pol 524181; 530001, 21109 EPH; 47918;
De M 442; Vox 16073; PL 3040; Br 85017; LPBM 87089.

MARLENE DIETRICH acc. PETER KREUDER (Piano) - same period

6471 4/4 BKP Mein blondes Baby (m: Kreuder, w: Schott)

Pol 524181; 530001; 21109 EPH; 47826; 25296;
De M 442; Vox 16073; PL 3040, Br 85017; LPBM 87089.

MARLENE DIETRICH avec FREDDY JOHNSON et son jazz, sous la direction
de PETER KREUDER - same period.

6477 3/4 BKP Wo ist der Mann? (m/w: Peter Kreuder)

Pol 524182; 530002; 21109 EPH; 47002; 47199; 47918;
236555; Br 7724; LPBM 87089; VOX 16074; PL 3040.

(to be continued)

HINTS AND TIPS No.4

by SYDNEY CARTER

One frequently finds a Blue Amberol cylinder which has shrunk, thus preventing it from properly fitting the mandrel.

To remedy this, prepare a piece of round hardwood $1\frac{1}{2}$ in. in diameter and 10 to 12 inches long, and upon one half glue on a piece of medium grade sand-paper. This should completely surround the rod without overlapping.

Use gently whilst the sand-paper is new, pressing the rod lightly to one side whilst turning the record round. Test the record on the mandrel after each two or three turns to avoid moving too much of the plaster from the record.

If carefully done, the record should now run true and properly fit the mandrel.

The photograph on the front cover of this issue shows a tin-foil recorder presented to Vernon Park Museum, Stockport, by its maker John Hampson - in 1897. Until recently it was featured in an exhibition on "The History of Recorded Sound" at this Museum, and the machine had not previously been on show to the public for a considerable number of years.

As Curator, I have had the pleasant task of compiling data about this specimen, and I gratefully acknowledge my indebtedness to R.J.Hampson, Esq., (Great-nephew of John Hampson) and Harold S. Anderson Esq., (Curator of the Edison National Historic Site) for much of the following information concerning its maker.

John Hampson was born on July 9th., 1836, in Offerton, Stockport. He started work in a factory in this town at the age of nine, and quickly developed an interest in the principles of mechanics. His engineering abilities appear to have developed at an early stage in his career, and throughout his long life he displayed great ingenuity and painstaking thoroughness in all his activities.

In 1858 he emigrated to the United States, and was employed for many years by the Clark Thread Company. From 1877 until his death on 21st January, 1923, he lived at 71 Cutler Street, Newark, New Jersey. The obituary which appeared in an American newspaper relates that when Edison first moved to Menlo Park in 1876, he engaged Hampson to construct experimental equipment in his laboratory. When he discovered that his duties also included milking Edison's cow, Hampson promptly left in great indignation! This charming story is challenged by R.J.Hampson, who states that his great-uncle was never actually employed by Edison. Some connection between the two may reasonably be assumed, however, as it is established that Hampson's son, Charles, was employed by Edison from 1907 to 1915. Furthermore, when Edison installed his recently-invented electric lighting at his headquarters, the generator was driven by "the little Hampson steam engine that we had in the Menlo Park machine shop". This engine was probably built by John Hampson, who had a keen interest in steam engines. In 1865 he designed and operated a curious three-wheeled road vehicle powered by steam, and it was claimed that this was America's first "horseless waggon". He was also a pioneer of central heating, his being the first house in the State of New Jersey to be thus equipped.

Hampson donated his tin-foil recorder to this Museum in June of

1897, but it may well have been constructed many years previously, being apparently based upon a large demonstration model produced in 1878 or 1879; by the late 1890s, tin-foil recorders were of course quite obsolete. The presentation plaque on the base of the machine reads:-

Phonograph was invented by
Thomas A. Edison in 1877. U.S.A.

Made by
John Hampson

Formerly of Stockport
And presented to
Vernon Park Museum.

The thread on the cylinder, which is made of brass and is five inches in diameter, has a pitch of a fiftieth of an inch. The 'speaker' serves both for recording and reproducing. The device seen on the right-hand end of the shaft is probably a unique feature designed by Hampson. It is intended to regulate the tension on the feed-screw at the end of the shaft, although it seems an unnecessarily elaborate mechanism for such a simple operation. This beautifully finished instrument is a fine example of precision engineering and forms a fitting tribute to the craftsmanship of an overlooked pioneer of sound recording apparatus.

At the termination of our exhibition on Recorded Sound (June 29th last) it has been necessary to remove the Hampson recorder from display for several months. Until it is returned to the public galleries in the late autumn, members of the Society may examine the specimen by appointment only, please, with

Harry Fancy, Curator,
Stockport Museum, Vernon Park,
Stockport, Cheshire SK 1 4 AR. (Tel. 061 480 3668)

I would be delighted to hear from members who possess any information whatsoever concerning John Hampson, or who may know of other tin-foil machines or similar design.

Many members will be interested to know that the exhibition mentioned above by Harry Fancy included the following machines-
PHONOGRAHS:- HOME, 2 STANDARDS, 2 GEMS, 1898 EAGLE, GRAPHOPHONE c.1903, PATHE COQ, EXCELSIOR, PUCK LORELEI.
GRAMOPHONES:- 2 H.M.V. c 1918-1922, H.M.V. LUMIERE. COLUMBIA PORTABLE c.1935, EDISON c.1914, PETER PAN, BERLINER, PERFECTOPHONE, MIGNONPHONE 1921, 3 unknown,
Also Disc recorders, a wire recorder, and displays of records.

MR. JAMES E. HOUGH of THE EDISON BELL COMPANY

(from THE TALKING MACHINE NEWS May 1903 - No. 1 issue)

"Certainly the Edison Bell does not do things by half", said I to myself as I waited in the saloon of the palatial building in Charing Cross Road, in which the Company has taken up its quarters. The purpose I had in mind was a chat with Mr. Hough, the enterprising manager of the Company. Mr Hough is a Lancashire lad, he was born at Failsworth, near Manchester, and has all the vim and go which is so much a characteristic of the native of those parts.

It is a curious, perhaps a unique circumstance that Mr. Hough's unrivalled experience of the phonograph and the business generally, is largely the outcome of some litigation in which he became involved as one of the first users of the phonograph.

"That was in the early nineties", said he, "in the days when they cost upwards of £60 apiece. I bought two machines, and within three months was served with a writ by the old Edison Bell Co. Before I knew where I was, I was involved in the mazes of litigation. I can tell you, I had to study the phonograph in all its bearings for the purposes of that suit. In order to escape the heavy costs of employing counsel, I conducted my own case. It was as a result of this litigation that I came into contact with Edison. I went to New York, where the evidence of some of the leading phonographic experts was taken on commission on my behalf."

"What were your impressions of Edison?", I said.

"I think", said Mr. Hough emphatically, "he is one of the most modest men I ever met. I remember coming back after the adjournment for lunch. There was Edison sitting amongst the office boys, the first to return, waiting for the Commission to re-assemble. He made not the slightest display of impatience all through the long examination which he had to undergo. After it was all over he quietly set out to catch his last train - there were only two trains a day to a place on the top of a mountain, one the Ogden Range, about 80 miles from New York, where he was carrying on extensive operations."

"Anything else about Edison?" I asked.

"Yes, I once visited him up there. I remember one very characteristic incident. Whilst talking to him one of his men brought in a

large screw bolt which had fractured, and said: 'I told you Mr. 35 Edison, these bolts were too thin'. Edison told him to put it down and went on talking to me for half-an-hour. Then he casually touched a button and summoned the man again. 'Who attends that machine?' he asked. 'So-and-so' said the workman. 'Let me see' said Edison, 'he scales from twelve to thirteen stone, doesn't he?' 'About that', was the rejoinder. 'He'll use a pretty long key for tightening this bolt, say three feet long,' said Edison. 'That is so' replied the foreman. 'And when he tightens it he gets on the end and puts his weight on it' 'Yes, that's how the fracture came about,' said Edison. That he explained that the breaking strain of the bolt at this pitch of thread was so many tons, whilst the workman had exerted so many tons, or so many more than the breaking strain. 'Give him a new bolt and a shorter key', said Edison.

"And so", concluded Mr. Hough, "Whilst talking to me he had been revolving the problem in his mind and had calculated out not only the breaking strain of the bolt but the amount of strain that particular man had put on it as well".

Turning to matters more directly connected with phonograph, I asked Mr. Hough what he thought of the electric motor. "I think it is the finest motor in the world. We use them for obtaining all our records. At the same time, I am bound to say that the electric motor presents many difficulties when employed by the ordinary user. Don't think me prejudiced," he added, "for, as a matter of fact, we have a large stock of motors and would be glad to sell them,"

Just as Mr. Hough is an Englishman right through, so the Edison Bell is a purely English Company. As now constituted, it has been in existence about five years, with Mr. Hough at the helm during the whole of that time. All the unexpired graphophone patents are the property of the Company, just as those which have expired were its property. The Company bought them from Edison and the proprietors of the Graphophone for the sum of £40,000. Edison was one of the patentees, Bell the other. Hence the Edison Bell Company. The home of the old Company was, as everybody knows, in Northumberland Avenue.

"How about the Edisonia Company?" I asked.

"Yes," said Mr. Hough, "we absorbed the Edisonia and purchased the whole of their stock. The Edisonia represented the manufacturing part of our organisation. We have as you know, extensive premises near Gower Street station with 30,000 ft. of floor area.

36 We employ over two hundred work-people, and in the busy season turn out sixty thousand records a week. In addition there is the production of the indestructible records, for which we have put down a special plant. Our sales for the year ending 30th June last (1902) totted up about two hundred thousand; the year before they were only about eighty thousand. I saw last year that there was a likelihood of a great rush and so took this new factory and laid down a new plant, with the result that within the seven months, from July to the end of January, our sales were over a million and a half."

"And the whole of this immense organisation," I asked, "is under your control and management?"

"That is so". said Mr. Hough; "by the way, you might mention as showing the demand for the phonograph, that in consequence of the supply failing, we lost the sale of three thousand during the busy months of November, December and January."

"Do you think the phonograph will ever be any cheaper?" I asked.

"I do not", said Mr. Hough; "We list our cheapest machine at ten and sixpence. Our cheapest Edison is two pounds, fifteen shillings. I think that will prove to be the bed rock in point of price. When you can buy a well-made phonograph, with recorder, in a mahogany polished case for two pounds fifteen shillings, I do not see how they can go down lower when you come to consider the cost of production. There is the initial cost of manufacture, there is a clerical staff to be kept up - we have fifty on these premises alone - and, finally, the cost of the large staff of artists we employ to make records."

"You are constantly adding to your artistes?"

"Constantly; for example one of our leading artistes, Mr. William Howard, went to America to fulfil an engagement. The consequence is that his records are exhausted. At the present time we have about seventy eight artistes on our lists."

"How about the band records?" I asked. "They must cost a lot".

"Twenty five pounds for the pipers and drummers only, of the Scots Guards. We have to pay fifty pounds for the Coldstream Guards, that is to say for as many members of the band as necessary to make a record."

"Do you have to pay anything for the right to reproduce songs by well-known vocalists?" I asked.

"Not a penny", said Mr. Hough. "I sometimes wish we did. We would

BOOKS AND PERIODICALS RECEIVED

"OLD COMRADES"

The Story of Carl Teike by K. A. Doll

"We are starting the programme with the march 'Old Comrades'..." is something I have heard at many record recitals where a light summer programme is offered. It is a march guaranteed to put the audience in an agreeable mood; its secret lies in its maintaining ~~reinforcing~~ its promise and consistency all the way through, and it is among ~~among~~ the very best of the street marches.

What of the man who wrote this famous German march, still regularly played throughout the world? Carl Teike was born in Pomerania in 1864 and grew up as an army musician in the Germany of Bismarck and Kaiser Wilhelm, and found an early facility for writing acceptable marches at a time when there was a glut on the market. So much so that an officious bandmaster said of one of Teike's compositions in 1889: "we already have enough marches we cannot use, so throw yours into the fire". When published later as "Old Comrades", this cemented Teike's reputation as a march-writer. Other familiar marches of his are "In treue Fest" ("Steadfast and True") and "Graf Zeppelin" (called "The Conqueror" in America), and for a short time after 1945, when the "Deutschlandlied" was frowned upon, Teike's "Treue und Treue" was adopted as the West German National Song.

There is a resurgent interest in the works of Sousa, and a number of biographies have appeared; Sousa had a large band to keep employed, and had, of necessity, to surround himself with an aura of show-biz and razza-ma-tazz, but in contrast his German counterpart was content with a more subservient level, and after his retirement as a band corporal became a policeman at the Kaiser's summer palace at Potsdam, where sometimes members of the crowd would recognise him and ask for an autograph, and passing bands frequently played his marches.

Carl Teike's biography has been written by his nephew, Karl Anton Doll, whose father and mother shared a home with Teike and his wife, and this appears to have been a very happy arrangement indeed; this account gives an insight into German middle-class life before, during and just after the 1914 War. For the enthusiast it gives many details, dates and circumstances of Teike's compositions, but as he had the habit of giving so many of them away to friends and relations as birthday presents, many have been lost. This natural ability to write marches recalls another musician, Debroy Somers, who, while studying at Kneller Hall, would write marches for fellow students at five shillings a time for submission to their tutors.

Karl Döll has naturally a very great pride for and an affectionate memory of his uncle, and this account is written very much from the heart, and we are lucky to have it in such intimate detail; it should be on the reference shelves of all interested in light music.

At the time of writing, it has not been possible to ascertain the exact price of this book, but it is thought that it will be a little under £1. The Society hopes to hold a small stock, and details will be given in the next HILLANDALE NEWS. In the meantime would interested members please let me know, and I will write to them on receipt of copies of this book.

G. L. Frow, [REDACTED], Sevenoaks, Kent.

"ALTE KAMARADEN" - Carl Teike Verlag: Dieses Buch ist auch auf deutsch kaufbar zu.

"ENGLISH RAGTIME"

by Edward & Steven Walker

Two of the Society members, Edward and Steven Walker, have recently written a book called "English Ragtime". This is a quite ambitious effort, setting out to document ragtime recordings from brown wax cylinder days of the 1890s to 1920, but the book does in some instances overstep the deadline where the authors felt the content of the records mentioned, fell within the true meaning of Ragtime.

Although duplicated, the book is neatly presented, and there are several photographic plates showing artists and groups of the Ragtime era. There is a Preface in which the authors state their aims in compiling the book; they do not claim that it is complete, but it does contain much recorded material that is quite new to many readers, surely. Suitable credits are given to those who helped in its compilation, some of them our own Society members.

The actual listing of the recordings is done alphabetically under artists. A brave attempt has been made to sort out the many pseudonyms and personnel of some of the recording bands. Also in quoting catalogue and serial numbers, the tie-up between different companies such as Scala/Coliseum/Jumbo/Beka becomes apparent. There are also quoted quite a number of rare labels.

It is quite evident that the authors have spent many many hours collating material and they are to be congratulated. In a number of instances, matrix numbers are quoted, so that the actual records must have been seen. The book runs into a little under a hundred pages.

ANNUAL GENERAL MEETING

In view of the success of the Society Saturday meeting on May 1st., it has been decided to hold another on Saturday October 2nd., 1971, at the "White Swan", Tudor Street, Blackfriars, E.C. 4., at 5-30 pm. As there will be a number of Country Members there, it would seem a good opportunity to hold the ANNUAL GENERAL MEETING on that occasion.

Members willing to give short talks or displays of machines records or accessories are invited to do so, and it would help if they would let the Chairman or me know beforehand.

Yours faithfully,
G.L. Frow, Acting Hon. Sec.

SOCIETY SPARES

The following Society Spares are now offered, extra to the last (No. 2) Sales Catalogue.

	n.p.	dollars
S 2e 4 minute stylus, unmounted	18 p.	0.50
S 2f 4 minute stylus, mounted for Edison repro.	43 p.	1.50
S 8 Edison horns 14 in. black body, brass flare	£3.50 p.	15.00

All post paid anywhere

Orders should be sent to Len Watts, [REDACTED], TWICKENHAM, Middlesex.

A MEMBER interested in Dance Bands. ++++++

seeks records of the 1920s and 1930s ++++++

by AMBROSE - JACK IYLTON - HENRY HALL - HARRY ROY

- GERALDO - JACK PAYNE - ROY FOX etc.

ALSO requires ++++++

PHONOGRAPH, either 1/4 minute or 2/4 minute Edison. ++++++

PIANOLA ROLLS (88 note) of popular dance music also sought

P.B.B. Collenette, [REDACTED], Crownhill, Plymouth, Devon.

7 in. records for sale i have 50 early 7 in. records to clear as one lot, comprising 33 Berliner, 16 G & T, 1 Zono. All are reasonable for their age; subject material is Bond, instrumental solos, second-line music hall and ballad singers. There are no collector items. Please let me have your best offers by Aug. 31st. Carriage extra

G.L.Frow, [REDACTED], Sevenoaks, Kent, England.

ANTIQUE
CYLINDER and DISC PHONOGRAFS
bought sold and repaired
A full line genuine Edison parts
Reproduction Models "C" & "H" Reproducers

Edison Parts Catalogue: Reprint; list every last piece
& part is ~~picture~~, named and numbered for most all
Edison GEMS, STANDARDS, HOMES, FIRESIDES, TRIUMPHS, and
others. 34 pages..... 7.50 dollars.....post inc.

AL. GERICHEN, [REDACTED], BLOOMFIELD, N.J. 07033, U.S.A.
[REDACTED]

FOR SALE 78 CATALOGUES FOR SALE
+++++

Compiled by: Jim Hayes, [REDACTED], Ford, LIVERPOOL
L 21 O JA

@ 25p, plus 4p P & P Brunswick 1930 to 1935, Crown 1935 to 1937,
E.B. Radio 1928 to 1932, E.B. Winner WI Series 1933-5
@ 75p. plus 7p P & P Columbia CB 1 Series 1930 to 1935
@ £1, plus 7p P & P Decca F 1500 series 1929 to 1934

Most of these Catalogues were reviewed in the February 1971 issue

WANTED.....

Motor for Edison HOME Phonograph

...also

Disc or cylinder record of "Aisha" (Indian Intermezzo)

Preferably on P A T H E D I A M O N D by Lindsey

(not on Blue Amberol 23157, or HMV B 8179, which I have already)

Please write to A. D. Besford, [REDACTED] Gt. Yarmouth, Norfolk

FOR SALE

H. M. V. Table Model Gramophone (c. 1928), with about fifty
records and storage cabinet. Very Good Condition

Miss J. Patterson, [REDACTED], HORNCHURCH, Essex.

be glad to see some restriction in that direction, and would be 37 pleased to get a royalty to get exclusive rights. As it happens now, our records can be, and are, pirated. The piracies are inferior of course, but not only do they take money out of our pockets, but bring discredit upon us as well."

"Do you find any difficulty in getting good record makers?"

"Well", said Mr. Hough, "a certain amount of training is necessary. You may not be aware that we have on our staff perhaps the most prominent of all phonograph artists and experts. You have heard of the Casey records?".

"I should just say I had," I replied.

"Well I can introduce you to Michael Casey himself", Whereupon I was introduced to Mr. Michael Casey, otherwise Mr. Russell Hunting. Mr Hunting gave us a specimen record of a selection of the pipers and drummers of the second battalion of the Scots Guards. It was only a trial trip, for the record was but just made, but it promised well. "Mr Hunting has been talking to the phonograph for years now," said Mr Hough, "and has made some splendid records. It does not follow, you know, that because a man is a good singer he can necessarily make a good record. You might like to know that satisfactory soprano records are particularly difficult to obtain."

"Any competition from the Continent?" I asked.

"Well, the Germans, the French, and the Swiss are making cheap imitation machines, not the phonograph. The phonographs requires much more delicate machinery for its manufacture. Do you know that before I went in for the phonograph, I was engaged in the sewing machine trade? I attribute some of the success I have achieved to that fact. It gave me a mechanical knowledge which has been of considerable assistance to me, and I had twenty three years as a sewing-machine manufacturer. I am not, however, likely to go back to the sewing machines, as I have concluded a contract to continue as general manager with Edison Bell for another five years.

The Society appreciates the trouble Frank Andrews takes for us in securing this and other similar articles; one notes particularly that at this date Edison Bell had not adopted cylinder moulding, but was still making them in small clutches. Pirating too was in full swing, but this was to be much curbed by the passing of the Musical Copyright Act of 1906. A few copies of "The Edison Bell Story" are obtainable from L.L.Watts (38p or 1.50 dollars.)

While sorting through my cigarette card collection recently to extract subjects of aeronautical interest, I was intrigued by a card illustrating Edison's Kinetoscope, an 1892 device for synchronising sound with moving pictures. This was something I didn't really know much about, and it encouraged me to look for more cards dealing with Edison specifically and the field of recorded sound in general. Before I proceed further, may I state that 'cigarette card' is a term which includes cards given away with all manner of products from beer to laundry, the most common sources being sweets, tea and petrol, there having been few cards issued here in Britain with cigarettes since 1940.

I unearthed seven cards with portraits of Edison, two of which also show phonographs, and a further three depicting various machines including a tin-foil and an office machine. Some of these turn up

The following is a key to several of the unmarked cards on the four following pages and that on the inside back cover. It has not been easy to have these reproduced within the scope of this magazine, and several have had to be omitted for technical reasons - and noted when referred to in the article. We should have liked to have shown the cigarette packet record, the nearest thing to a 'square' record yet, and a miniature novelty record will not be found.

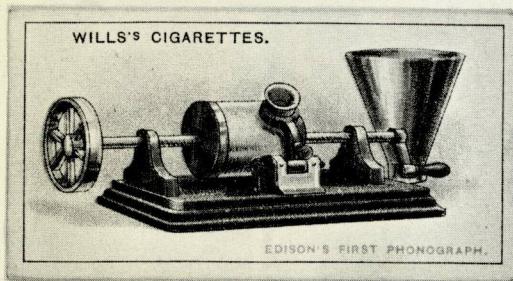
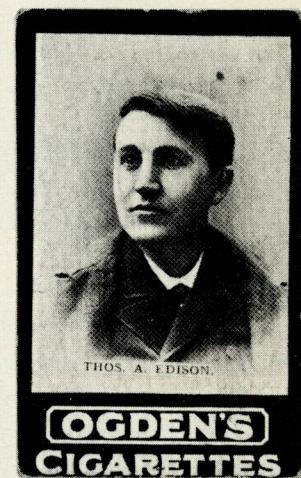
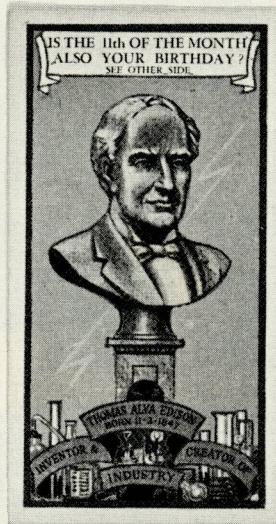
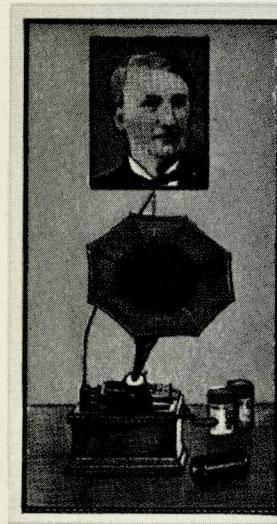
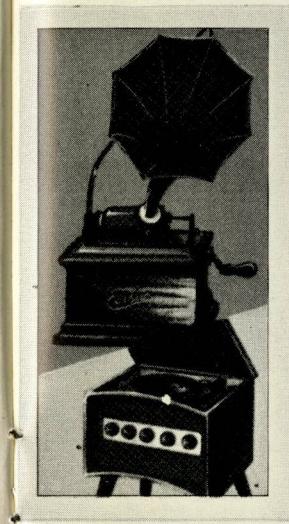
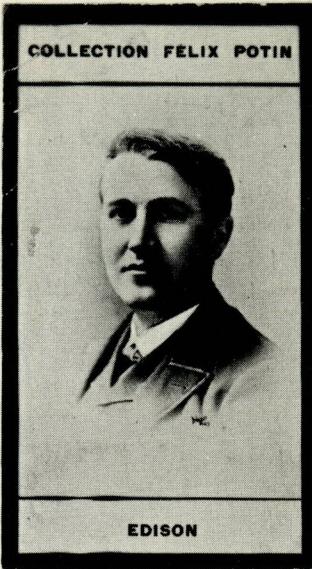
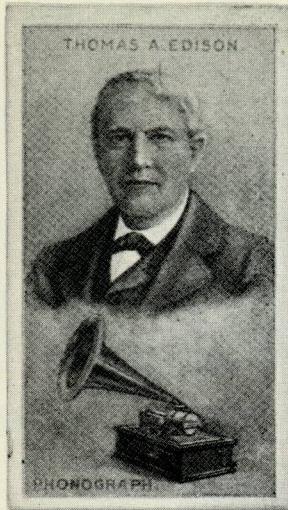
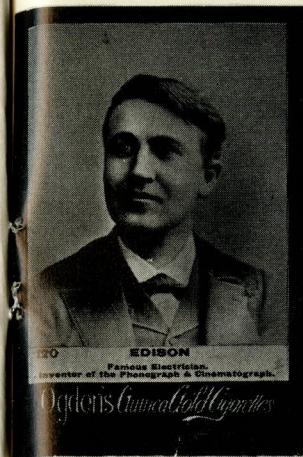
1st Sheet: bottom right-Edison Kinetophone experiment.

4th Sheet: middle row No. 2 - Eugene Stratton
No. 4 - Jack Pleasants

5th Sheet: bottom row No. 2 - Charles Penrose
No. 3 - de Groot, No. 4 - Max Wall.

in sets where one might reasonably expect them, for example Wills's 'Famous Inventions', issued in 1915., and Hill's 'Scientific Inventions and Discoveries' issued in 1929. Less likely, however, is a photograph of a young-looking Edison in the 1894-1907 Guinea Gold series, a vast set covering a wide variety of subjects, or in the Domino 'Figures Historiques'. Three other historic figures include Kruger, Hitler and Attila, and even more unexpected in his appearance in Ardath's 'Your Birthday tells your Fortune' of 1937.

Of more general gramophone interest is a card in the second Wills's 'Do you Know?' set, 'How a Gramophone works', which, although released in 1924 illustrated a horn gramophone.



WILLS'S CIGARETTES



MADME PATTI

WILLS'S CIGARETTES



MADME MELBA

WILLS'S CIGARETTES



MADME TETRAZZINI

WILLS'S CIGARETTES



MADME CLARA BUTT

WILLS'S CIGARETTES



SIGN CARUSO

WILLS'S CIGARETTES



SIR HENRY WOOD

WILLS'S CIGARETTES



PETER DAWSON

WILLS'S CIGARETTES



GEORGE BAKER



Ogdens Guinea Gold Cigarettes
New Series



Ogdens Guinea Gold Cigarettes



Ogdens Guinea Gold Cigarettes



Ogdens Guinea Gold Cigarettes



OGDEN'S
CIGARETTES



HARRY LAUDER.
OGDEN'S Guinea Gold Cigarettes
SERIES C. 101-200
N° 130

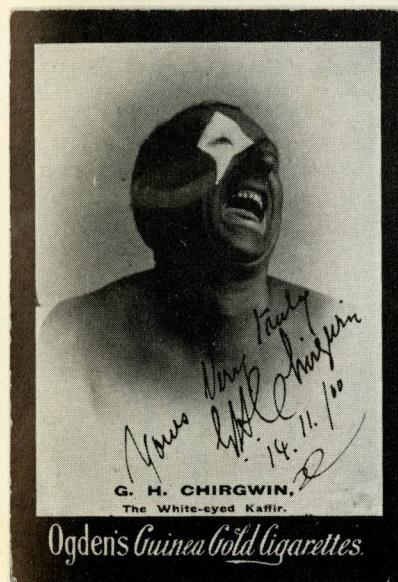


ALBERT CHEVALIER.
OGDEN'S Guinea Gold Cigarettes
SERIES C. 101-200
N° 113



GEO. ROBEY.

OGDEN'S
CIGARETTES



G. H. CHIRGWIN.
The White-eyed Kaffir.

Ogden's Guinea Gold Cigarettes.

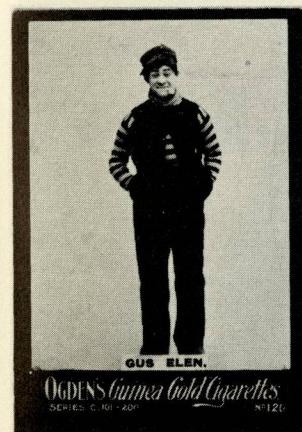


Sousa
OGDEN'S Guinea Gold Cigarettes
New Series 1 88



MARIE LLOYD.
One of the most popular piquante Music Hall Favourites.

Ogden's Guinea Gold Cigarettes.



GUS ELEN.

OGDEN'S Guinea Gold Cigarettes
SERIES C. 101-200
N° 120



AUGUSTE VAN BIENE.

OGDEN'S Guinea Gold Cigarettes
SERIES C. 101-200
N° 110

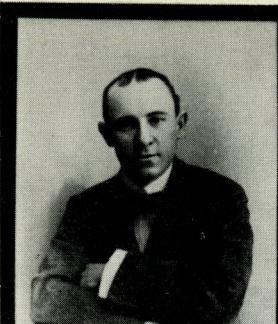


DAN LENO.

Ogden's Guinea Gold Cigarettes.



GEORGE ROBEY.
OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°138



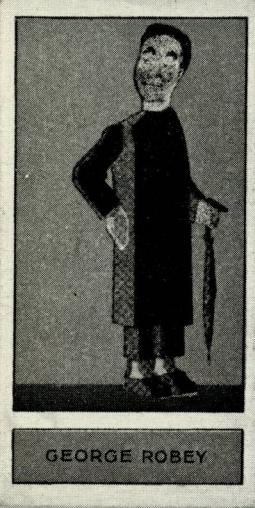
176 EUGENE STRATTON
Inimitable in his Coon songs.
OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°138



VESTA TILLEY
PRINCIPAL BOY Theatre Royal, Birmingham
OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°140



LITTLE TICH.



GEORGE ROBEY



GEORGE
ROBEY

IS HE TIED TO HIS EYEBROWS?



LITTLE TICH.

Photo by H. H. H.

OGDEN'S
CIGARETTES



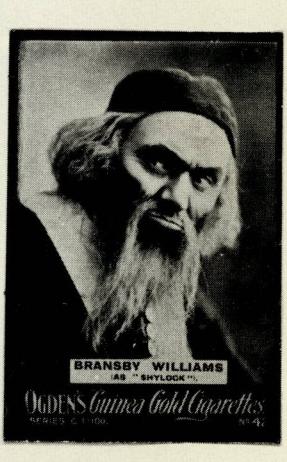
DAN LENO.

OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°140



Dan Leno & Herbert Campbell.

OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°140



BRANSBY WILLIAMS
AS "SHYLOCK".

OGDEN'S Guinea Gold Cigarettes
SERIES C 10/- 200
N°140

A typical nauseating photograph of a kitten emerging from a gramophone horn is one of Millhof's 'Real Photographs' (1920s) and the same set, devoted to animals photographed in embarrassing postures, showing a dog smoking a cigarette, the caption being 'His Master's Choice'. (These two are not shown) Gramophone records were issued as cards in about 1930. 'The Talking Cigarette Card' is a square Durium-type record about $2\frac{1}{4}$ in. across. If anyone has details of any of these, I would be most interested to hear from them, my sole specimen is titled 'The Stage - Series of 25, No. 1', and is by Stanley Lupino. (This is not shown). It is thought in fact that not all 25 were devoted to actors, sportsmen also being included, but nobody seems to know for certain. It has been suggested that the $3\frac{1}{2}$ in. diameter Imperial records that occasionally turn up were given in packets of Craven A cigarettes. It would be useful to have confirmation of this, and has anyone come across more than the two Billy Whitlock and Jack Payne? The only other 'record' I have in my card collection is a non-playing 2 in. disc, complete with its sleeve, issued in South Africa about 1954 advertising Capitol records (This is not shown) I have seen similar ones advertising MGM and Columbia, so assume that other E.M.I. records were also represented.

When pictures of recording stars are considered, the field for collecting becomes vast. The Gunea Golds and associated Ogden series 'Tabs' included photographs of many music hall stars, as well as singers, musicians, actors and actresses, some of whom appear several times, a few cards that come to hand out of my modest collection include Dan Leno (three times). Little Tich (twice), Marie Lloyd, Patti, Clara Butt, Sousa, Bransby Williams, and van Biene, while other performers appear in Adkins' 'living picture' series and Cope's 'Music Hall Artists'. These, alas, are quite scarce sets, but a set of 30 'Music Hall Celebrities', issued by Hill's in 1930 may be picked up for a few shillings; a little scarcer, but quite attainable, are Wills's 'Musical Celebrities' (1st series 1912), the first few cards of which include artistes who made records, e.g. Caruso, Tetzazzini, and Melba. Player's 'Players, Past and Present' (1916) would probably appeal to those interested in the theatre, while for the younger collectors, whose memories run only as far back as the inter-war period, Wills's two sets of 'Radio Celebrities' would certainly be of interest, as would Lambert and Butler's 'Dance Band Leaders' (1936) and Ardath's 'Film, Stage and Radio Stars' (1935).

Post-war issues as one might expect, are few (although Harry Lauder

40 was shown recently on a Brooke Bond Tea set of 'Famous People', unless pop groups are considered, and the Beatles and Monkees, for example, even have several complete sets devoted to them - but it is possible for me at least, to look back with nostalgia to the 1950s, when jazz and skiffle were popular, by glancing through a series such as Kane Products' 'Disc Stars'. In years to come, this could be of value to the discographer, since not only does each card contain biographical notes, but also names the company for which each artiste recorded, and even in some cases quotes catalogue numbers of records in the bargain. Would that earlier sets did the same!

THUMB-NAIL SKETCHES No. 53.

by TYN PHOIL

Edison Blue Amberol No. 2142 - "The Lass from County Mayo"

Sung by Owen J. McCormack (baritone)

Raymond Browne, who wrote both words and music of this ballad, was a New Yorker, born and bred, and in his time was a theatrical manager as well as a vaudeville performer, having played in many of the variety theatres throughout the United States. 'The Lass from County Mayo' was rather different from his usual style, being rather a modernised version of an old Irish ballad. The words and music match well, and showed that Raymond Browne could rise above the usual ragtime of the day.

Owen McComack was of a later generation of Edison artistes, but his rich and flexible baritone voice soon made him very popular.

THE IDEAL RECORD STORAGE SYSTEM

by MIKE MARTIN

Every collector is at one time or another faced with the problem of record storage. Quite by accident I have found what I believe to be the perfect system. It costs little, if anything, and offers protection from dust and breakage. If this is not enough, it also adapts to cylinders, as well as discs.

I discovered this method through my work in the television broadcasting industry in Arizona, where I work as a Newsfilm Director. Every day I throw away thousands of feet of film that is left over from editing our newscasts. Thrown out with this film are the cans that the footage came in. The cans range from 3 in. in diameter (handy for storing needles) to sizes large enough for 12in. discs. The cans are made of sturdy tin-plate, and come in two depths, one for 16mm film, the other for 35mm, or two rolls of 16mm film. The 16mm size will hold eight or nine discs, and the 35mm double that quantity. Being tin-plate, the cans come silver coloured, but

+++++ W A N T E D +++++

Member urgently requires -

One or two 5 in. Cylinder Records

- to get his CONCERT machine going

Offers of help please to: D. Gifford Hull, [REDACTED], SELBORNE, Hants.

Len Watts and Frank Andrews request title/artist information about P*THE DISCS (Centre start, vertical cut) of 10 in. diameter With the following numbers:

8072 8081/2 8096 8101 8108 8110 8113 8116/7/8/9/8120 8123/4 8127
8131 81338458 8577 8688 8713 8722/3/4 8728/9 8734 8737 8790
8819 to 8128 8835 to 8844 8920

I N F O R M A T I O N P L E A S E

The matrix numbers from BEKA RECORDS, COLISEUM RECORDS, FAVORITE RECORDS and SCALA RECORDS issued during the Great War will help me to date the JUMBO RECORDS of the same period. Would collectors please let me have the matrix numbers which are in the range 35,000 to 37,000 from any of the records within the stated catalogue numbers-

BEKA GRAND Nos. 750 to 1250 COLISEUM Nos. 500 to 1100
FAVORITE Nos. 650 to 1150 SCALA RECORD Nos. 450 to 1000

The matrix numbers can be seen scratched in the wax in the label area. One identifying word from one of the titles is the only information I need. Here is an example of what I require.

COLISEUM 699a (35751 Quebec) This was issued on JUMBO 1249.
699b (35754) The Coliseum was released in
Jan. 1915

Please submit all helpful details to -

Frank Andrews, [REDACTED], Neasden, N. W. 10.

I should like to thank those who have been kind enough to respond to earlier appeals

Visit the BRITISH PIANO MUSEUM, St. George's Old Brentford, Middx. Open 2-30 to 6 pm on Saturdays and Sundays during most of the year.

REPRODUCTION REPRODUCERS

+++++ Edison Model C ++++++

£10, including postage

Repairs also undertaken

S. M. Hawkins, [REDACTED], REIGATE, Surrey

THE JUMBO/VENUS CATALOGUE,

Progress Report by Frank Andrews

Since my recent appeals for assistance, I am able to report that the members' response has helped me to fill in many Control and Matrix numbers gaps, and also I have been given information about 6 or 7 records which were on my 'Blanks' list. This was most gratifying, and some of this material has come from Swedish and American collectors. Recently I discovered that the VENUS record was the new name given to the JUMBO records by the factors, Lockwoods, of City Road, London, in Apr. 1919. This also corrects my earlier assumption that JUMBO finished in about 1916. The highest known number is 1616, and this of course is a VENUS record. The last record issued as a JUMBO was 1580.

The catalogue position at the moment is this. I have about 25% 'Blanks' from the total output. This high figure is disappointing, as when I first started listing from No. 1, I was able to copy out most of each month's releases from Sept. 1908 to Jan. 1914, the Odeon-pressed era. After 1914 through to Nov. 1918, I have been unable to trace any releases, and the frustration of this period is that I know the JUMBO records were now being pressed at the plant that was pressing BEKA GRAND, COLISEUM, FAVORITE and SCALA RECORD, all using the same matrix number series and I can list all the records issued under these labels, but not the JUMBO records. With the label changed to VENUS, I can find two release lists that only take the numbering to 1589, as an earlier JUMBO lists was reprinted as the NEW VENUS RECORD !

I would still like information particularly about the following JUMBO/VENUS/ROBEYPHONE records. Odeon presses (9% 'blanks') 352-367, 371-376, 401, 425-428, 433/4, 438, 535-538, 566-568, 595, 612, 631, 679-688, 707-715, 717-719, 721/2, 739/40, 754-757, 776, 827, 844-850, 859, 872-882, 918, 967-984, 1038, 1060, 1105-1108, 1110-1160; Odeon pressed records ended somewhere between nos. 1162 to 1210.

Lindström Group (and their successors) pressed JUMBOS (75% 'blanks'):- 1162-1210, 1211-1213, 1215-1246, 1248, 1250-1265, 1267-1275, 1277-1279, 1281-1295, 1297-1300, 1302-1312, 1316-1329, 1331-1333, 1335-1339, 1341-1347, 1349-1360, 1362, 1364-1366, 1368, 1370, 1372-1412, 1414-1416, 1418-1427, 1429-1440, 1442, 1444-1450, 1452-1454, 1456-1477, 1479-1483, 1485-1509, 1511-1533, 1535/6, 1538-1548, 1550-1568; Lockwood's VENUS records (85% 'blanks'):- 1590-95, 1597-1611, 1613, 1615; any numbers higher than 1617 and any JUMBO or VENUS records having A or B prefixed catalogue numbers, not to be confused with the prefixed Control numbers which are followed by 5 digits. Information please to Frank Andrews, [REDACTED], LONDON, N.W. 10. Thank you!

This book, although only a beginning, is a 'must' for collectors of Ragtime, and it is hoped that it will cause more information to come forward. Most of the recordings quoted are dated, which is surely the first essential of catalogue compilation today.

It is a pity that some spelling mistakes have crept into an otherwise excellent book. 'Gramophone' is surely a common-enough word but this has been mis-spelt throughout, as have Apollo, Berliner, and Grammavox, but this should not deter enthusiasts from buying.

Len Watts.

"ENGLISH RAGTIME" costs £1, post paid, and may be obtained from E. S. Walker, [REDACTED], Woodthorpe, Mastin Moor, nr. CHESTERFIELD, Derbyshire.

BULLETIN de la PHONOTHÈQUE NATIONALE

Our friends of the Phonothèque Nationale (19 rue des Bernardins, 75 - PARIS 5e) issue regular bulletins in the French language, and some members might like to know about these.

The most recent in our possession has articles on Language Instruction by disc in 1913, The History of Gipsy Music, Le Théâtre des Nouveautés, and discographies of the poet Jehan RICTUS, and the pianist Vladimir de PACHMANN, which are compiled by our Parisian member Edouard Pécourt.

Our friends M. and Mme Roger Décollogne of the Phonothèque Nationale work hard to cherish the past and assure the future of the French gramophone industry, and anyone wishing to join the Société des Amis de la Phonothèque Nationale may do so for 5 francs a year and receive this useful little bulletin regularly by return.

G. F.

THE COMMODORE SOCIETY JOURNALS

The Commodore Society has recently joined forces with the Mascotte Society, and specialises in light and dance music on 78s. It takes its name from the famous pre-war broadcasting orchestra of the Commodore Theatre, Hammersmith, and has as Presidents Joseph Muscat (who used to conduct it) and Arthur Anton, conductor of the Paramount Theatre Orchestra in London's West End.

Magazines are issued quarterly, and those seen have about 20 pages, with illustrations, on orchestral subjects. Through this Society, a certain number of 78s of light music are still available.

It has also put out an excellent biography and discography of Sir Dan Godfrey, best-known member of a large family very well known in military music circles around the turn of the century; he founded the Bournemouth Municipal Orchestra, now the Bournemouth Symphony Orchestra, long since recognised as a first-class British orchestra.

Membership of the Society is £1 per year, or 60 p. per year for the magazine only, and if you are an enthusiast of Light Music on 78s, you are invited to send for a free copy of the magazine to Stuart Upton, [REDACTED] PURLEY, Surrey.

CHARLES PATHÉ - An Autobiography

Our friends at the Phonothèque Nationale have kindly sent us an autobiography of Charles Pathé (1863-1957). Pathé wrote two autobiographies originally and this paperback is drawn from them in the form of memoires assembled in Nice in 1940; there are chapters which have been omitted (but the headings well tabulated) and this book covers the principal adventures of Pathé Frères in the phonograph business and then in cinematography. From Charles Pathé's original investment of 700 francs in an Edison phonograph in 1894 grew the salons where cylinders of the customers' choice were relayed through ear tubes by what must have been a very alert staff in the room above.

Through the Kinetoscope, Pathé met M. Méliès, the French film pioneer and this led to the Pathés making their own films, and in the end becoming leaders of the industry. If there is any criticism of the book, it is that it has no photographs of this period. Being printed in French, it is not the easiest task for an English reviewer; it may be obtained from Premier Plan B.P., [REDACTED] 69 - Lyon, France, and is priced at 2 dollars or 10 francs.

THE RECORD COLLECTOR

A recent issue of the Record Collector contains an interview with Julius Patzak by James Dennis, with a discography, and an article on Mado Robin with discography. Annual subscriptions to this monthly magazine are United Kingdom £2, and United States 5 dollars, from J. Dennis, [REDACTED], IPSWICH, Suffolk.

THE RECORD ADVERTISER

Issued alternate months by Jack Jarrett, [REDACTED], Olton, Solihull, Warwickshire, from whom subscription rates should be obtained.

No. 3 contains short articles on Santley, Kiepura and Plançon, with advertising particularly suiting the serious vocal collector. G.F.

may be painted to match any decor, and may be labelled with any self-adhesive paper or plastic label. 41

To store them on edge, simply construct a wooden frame the length of your shelf, with two rails of 2 x 2 timber placed about 6½ in. apart attached to the shelf, or held by end pieces of 1 x 2 timber. Some separating material for packing between the disc records is advised, to prevent scuffing.

For cylinder records, the 35mm cans are best, as they are deeper. The records are placed in the bottom tray and the can lid used to cover them. If more protection from dust is required, cut strips of sturdy flexible sheet plastic 5 in. wide, and glue or tape it to the inside edge of the bottom tray. This sturdy plastic will support the weight of additional containers stacked on top. A film can prepared in this way will hold as many as twenty cylinders, depending on the size of the can. I find those cans designed to hold 1600 ft. of film work the best.

As to acquiring these containers, I repeat that TV stations throw away these cans by the dozens. Most stations would be happy to see them put to good use, and I doubt that any would charge for them. If you haven't got a friend working for a local broadcasting station, write to the Newsfilm Director, or Processing Supervisor. As long as you make as little trouble for them as possible, they should be happy to help you. Also check with any professional film processing laboratories in your area. Television stations also use great quantities of recording tape, often on 10½ in. reels. The boxes are perfect for storing 3 or 4 special records, or rare labels.

Now that you can store them in safety, have fun finding a good filing system, so you always know where they are.

HERE TODAY - GONE YESTERDAY

A series by JIM HAYES

No. 4 DECCA J

The life-span of these 10 in. double-sided 78 r.p.m. series was from November 1937 to March 1938. The catalogue extent was from J1 to J14. The discs cost 2s 6d. each and were manufactured by the Decca Record Co., Ltd.

In the following alphabetical artist listing, the catalogue number is followed by the matrices and tune titles:

COUNT BASIE QUINTET

J 13 C1658-1 Evenin'

42 BOB HOWARD AND HIS ORCHESTRA

J 12 39521A I can't dance, I got Ants in my Pants

STUFF SMITH AND HIS ONYX CLUB BOYS

J 11 B18819-1 After you've gone.

WILLIE SMITH (the lion) AND HIS CUBS.

J 11 62595A Achin' Hearted Blues.

TEDDY WILSON (piano).

J 2 B18518-1 Breakin' in a Pair of Shoes.

J 9 B22025-1 Don't Blame Me.

B22026-1 Between the Devil and the Deep Blue Sea

TEDDY WILSON AND HIS ORCHESTRA

J 1 LA1382A: LA1383A: The Hour of Parting; Coquette

J 2 B 18318-1 You let me down

J 3 B 18832-1: C1376-1: All my Life; Mary had a Little Lamb.

J 4 B 20701-1: B21218-2: My Last Affair; Easy Living

J 5 B 19496-2: B 19497-2 These Foolish Things;

Why do I lie to Myself about You?

J 6 B 21036-2: B 21037-2 How am I to know? I'm comin' Virg-

J 7 B 20411-1 Where the Lazy River goes by; inia

B 21220-1 I've found a New Baby

J 8 B 20912-1 How could you?

B 21985-1 Can't help lovin' dat Man

J 14 LA 1381A Remember me?

B 21219-2 I'll never be the same.

TEDDY WILSON QUARTET

J 10 LA 14929A: LA 1430A: Blue Mood (2 sides)

J 12 LA 1431A Honeysuckle Rose

J 13 LA 1408C Ain't Misbehavin'

Please address any comments an this series to Jim Hayes,

Ford. Liverpool L 21 QJA.

No. 5 in the series will feature the HARMONY series of 10 in. 78s.

GEORGE BAKER a C.B.E.

In the Queen's Birthday Honours in June, it was announced that George Baker had been appointed a C.B.E. (Commander of the Order of the British Empire) for services to music.

As many members know, Mr. Baker has been established in the musical world for well over 60 years, and apart from being a baritone of international repute, has played a leading part in teaching, administration, adjudicating, in fact there must be few musicians today who possess his vast experience; this honour is not before

its time, and its award will give pleasure to very many of his friends.

George Baker has visited us on several occasions and talked to us particularly about his recording career which started in 1909 on Pathé and continued over 4000 records to the early sixties. One would be hard-put to think of a similar score in this field of music alone. His is indeed a remarkable career, and we are very pleased indeed he has received this recognition.

LETTERS TO THE SOCIETY

[REDACTED],
Chislehurst, Kent. 24th Apr., 1971

Dear George Frow,

The Sousa discography for the Archives is interesting and tells us several things we barely knew before, such as the artists or bands employed by the New Jersey Phonograph Company in 1893, and a reference to 8 minute experimental Blue Amberols for the Kinetophone. Among the very early pale brown soft waxes I received with an early Edison electric phonograph from Wolverhampton, all said to have been used on board ship between Liverpool and North America in the 1890s, are quite a few items by some of the performers listed on page 7. Some of these performers and titles are also in a catalogue of the Columbia Company in the same decade, preserved in the Science Museum. Of course there was a connection between the two companies through their licensing company, North American Phonograph Company, perhaps shared by other small parts of the network in the different states, so that as the cylinders I have rarely mentioned a company name and never the New Jersey concern, one cannot be sure who did make most of them. The records from Wolverhampton are described in early issues of HILLANDALE NEWS (Nos 16, 17, 19, 20 - Ed.), and you may have similar items in the box I remember you buying many years ago at a church fete; there is a neglected field of study here, but such records must be quite rare, at least in Britain.

As to the 8-minute Blue Amberols which served as Kinetophone cylinders of c. 1912-14, these were very large, being $5\frac{1}{2}$ in. in diameter and played with the Higham amplifier on massive phonographs. The West Orange Edison Museum has several complete outfits including some sent back from Europe, but even the staff was uncertain of the playing-time of each cylinder. It seems that no-one has tried to project a Kinetophone film with synchronised cylinders (some used several cylinders per title), since the Great War period, or at

44 least since the Great Man passed on. Possibly page 14 refers to a sound and vision recording session with Sousa's Band. The Kinetophone titles were very varied. A full demonstration of the process at West Orange is something I should very much like to witness. One elderly member of the Society, whose name I forget, remembered a Kinetophone programme at a London picture palace, and said the quality was very high. The American writer, Matthews Josephson spoke of the first public demonstration in a New York theatre with Edison himself present, at which the phonograph behind the screen reproduced the sound of the actors' voices clearly, and with considerable volume, in a scene from Shakespeare. Unfortunately, a photostat of an M.S. list of 42 of the known 141 Kinetophone films made from November 1912 to March 1914, sent to me by Norman Speiden, West Orange, and copied from the studio ledger formerly kept at Edison's premises in the Bronx, contained no reference to Sousa's Band. The recording session mentioned on p. 14 of the Sousa Book, however, was in August 1909.

As to the Sousa book itself, this is very valuable, and of all the marches, Sousa's are the most attractive. I have a few of the Columbia brown wax cylinders of items played by Sousa's Band, but no discs.

Lastly I have a surplus electric shaver for wax cylinders made by Dictaphone c. 1925 for sale in good running order. If you know anyone who wants to shave soft waxes for home recording, it might enable me to clear it from here as space is very limited.

Yours sincerely,

(signed) John Carreck, Society Archivist.

[REDACTED], London, N.W.10.

2nd June, 1971.

Dear George Frow,

Perhaps I can add some information to Roger Thorne's article in the April edition of HILLANDALE NEWS regarding Clarion Disc Records. In the light of my details, I wonder if the lateral cut and vertical cut allocations have been correctly described?

The CLARION vertical cut discs were on sale in England in 1908 and were included in my list "Discs on Sale in 1908" in last December's issue. The highest catalogue number in December 1908 was 1028, and the series had progressed to 1040 only by Dec. 1910. In 1912, a dealer's advertisement mentions the "New Red Label Clarion Discs",

but I have no further information about these.

The CLARION lateral cut disc record was announced in March 1915, when two records were released, viz: -

101 When we've wound up the Watch on the Rhine - F. Haydon
You're here, I'm here - Harry Cove

This series reached number 194 by Jan. 1918. What the last number was in the series, and when it ceased, I do not yet know. Roger Thorne gives 1024 as needle (lateral) cut, whereas my information is that the first issues in Oct. 1908 were vertical cut, and the first release consisted of numbers 1001 to 1014.

I can check Roger Thorne's 163, if it is a lateral cut, as it was issued between Sept. 1916 and Dec. 1916, according to my references. Of course it may be one of the "New Red Label Clarion Discs" of 1912.

Another series apparently, in October 1909, advertised as the "New Clarion Ebonoid Disc Record" was a vertical cut at 3s each, and played for 5 minutes a side; the catalogue numbers ran from 10,001 to 10,006.

Yours sincerely,

(signed) Frank Andrews.

IN THE FOLLOWING LETTER TO THE CHAIRMAN, THE MACHINE DESCRIBED IS
DEPICTED ON THE BACK COVER OF THIS ISSUE.

NEWCASTLE-ON-TYNE.

Dear Mr Watts,

I recently met a gentleman who has a very interesting collection of cylinders and discs, together with a fascinating machine. His interest is chiefly operatic music - which is also my own.

He allowed me to have the machine photographed, as I considered that this phonograph cum gramophone hybrid would interest members.

The machine is owned by Mr. R.D. Stewart, [REDACTED], Jesmond, Newcastle. He previously used to play his comprehensive collection of operatic cylinders on a TRIUMPH, but purchased this special about a year ago.

The cabinet is carved oak, and contains an apparent cygnet horn

46 behind the front grille. A 'damper' moves the neck of the horn from the cylinder player to the disc. The drawers on the right-hand side will hold about 200 cylinders, and the rack above the disc player contains about 50 Edison Diamond Discs. The other door and lid are also storage space.

The cylinder player is enamelled maroon and has a stationary reproducer and traversing mandrel, finished in oxydised bronze. The motor is triple-spring, and a small electric light facilitates cylinder changing.

The disc player is of the usual Edison type.

The quality of reproduction, particularly of cylinders was quite a revelation to me, my own machine being far more modest.

Kind regards,

(signed) H. Phillip Bailey.

(photographs taken by A. Robertson)

"From Music Hall to Variety" - Some additions and corrections.

On p. 214 of HILLANDALE NEWS No. 59, Frank Andrews reviewed the World Record Club set of 3 Music Hall L.P.s SH 145/149/150, Michael Kennedy, the Repertoire and Promotions Manager has sent us additional information of the originals used. He also tells us that this set has been very successful indeed.

Bastow "Captain Ginjah" - Columbia 27838.

Florrie Forde "Down at the old Bull and Bush" - X 43050 Zono.

Billy Williams "Little bit of Cucumber" - 29309.

G.H.Elliott "Down home in Tennessee" - 65310.

Marie Lloyd: Revue - 35962 Blaney/Farrar "Second hand Rose" -

Sophie Tucker "Me and Myself" - HMV B 2223 HMV B 1513

Tom Clare "Fine old English Gentleman" - 3563.

Tessie O'Shea "Two Ton Tessie" - F 1560 Parlophone.

Billy Bennett "Don't send my Boy to Prison" R-Z MR 147.

Ella Shields "Burlington Bertie" 6934.

"We originally intended to issue on the first L.P. (SH 145) the following, for which adequate dubbings were not then available".

Vesta Victoria "Now I have to call him Father" - GC 3896.

Gus Elen "House in between" - 2376.

Gertie Gitana - "Nellie Dean" - on Fonotipia or Ariel - not the later one on a Decca subsidiary label.

London The May meeting was given on cylinders and discs by George Frow, the first half being devoted to recordings of Stephen Foster music, drawn where possible from Edison sources. In June, Barry Reynaud presented 78s from his collection of Dance and Jazz from the twenties and thirties, interspersed with solo artistes of that period.

Meetings (Tuesdays) at the "White Swan", Tudor St., Blackfriars, E.C.4. at 6-45 pm on AUGUST 10th, and SEPTEMBER 14th.

Hereford The April meeting consisted of talks and demonstrations with GEM and LIORET machines and a talk on Nellie Melba with recorded illustrations by M.L.Gardner.

The Hon. Sec. is D.G.Watson, [REDACTED], Tupsley, Hereford, (Tel 67905), who will be pleased to supply details of future meetings. These are held at "The Olde Harpe", Catherine Street Hereford at two-monthly intervals on Saturdays.

Midlands The postal strike earlier this year held up reports from the Midland Society, based at Wolverhampton, but one of the highlights has been the series of 7 lectures on the history of the talking machine by Paul Morby at Attingham Hall.

Meetings are held regulary and those interested are invited to write to Eddie Dunn, [REDACTED], Solihull, Warwicks.

Manchester Plans are going ahead to hold regular meetings in the Manchester area, probably from September. Two members have very kindly undertaken to get the Branch started, and all interested members in the area are invited to write to K.Batty, 15 [REDACTED], Stockport, Cheshire.

Activities of this Branch will be covered in HILLANDALE NEWS, and it is hoped to arrange the first meeting for September.

New Zealand. Pam Rodgers, Hon. Sec. of the Vintage Phonograph Society of New Zealand, Inc., tells us that the Society is hoping to build its own meeting premises near Christchurch. For those of us used to meeting in sleazy public house rooms or unloved church halls, this sounds a real step forward, and we should congratulate our friends down there on their good fortune and foresight. This is the first instance that we have heard of a phonograph or gramophone Society building its own club-rooms, and not without envy do we wish them luck.

Australia Tony Savery [REDACTED], Reservoir, Victoria 3073) tells us that the Phonograph Society of Australia has come into being, and from a strong nucleus hope to grow much bigger. A hall has been hired, and meetings are held monthly.

The Society of Early Recorded Music has let us know that they have a new address in California for correspondence. This is now: R & B Collector, 18632 Nordhoff Street, Northridge, Calif. 91324. The Secretary is now Richard Hite; Dick Layman apparently passed through London recently, and although this office left a message for him, we think he must have gone through town at express speed.

In the last issue of HILLANDALE NEWS, we recorded the 100th birth day of the musical comedy actress, ELLALINE TERRISS, but unfortunately she died several weeks after, on June 15th. Another musical comedy actress who has died is EDITH DAY, whom one associated with "The Desert Song" and "Rose Marie". A Coventry-born musical comedy actor who became an American was DENNIS KING, who died in May aged 73. KING appeared in London in "Monsieur Beaucaire" in 1919, "The Vagabond King" in 1925, and in "The Three Musketeers" at Dury Lane in 1930, and also on films. A voice familiar to most middle aged Britons was that of E.V.H. EMMETT, who died, aged 65. Although not a record-maker, except as link-man for "The Voice of the Stars" No. 2, 3 and 4 in the mid-thirties, EMMETT was the voice of Gaumont British News and witty commentator in the late Mary Field's "Secrets of Life" nature instruction films. BERT AMBROSE, who led his own dance band for very many years has died aged 71. It is often said that he played lead in the Club de Vingt Orchestra, which made Edison Discs and Blue Amberols, but on Page 2 of Vol. 1 of HILLANDALE NEWS of 1960, this is discounted by "Robin Ellis".

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A.D. Besford, [REDACTED], Gt. Yarmouth, NORFOLK.

